

GUITAR: CHORDS

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CREATIVE CHORDAL HARMONY FOR GUITAR

USING
GENERIC
MODALITY
COMPRESSION

CE DOCUMENT CONTIENT UN DISQUE COMPACT
VERIFIER SA PRESENCE LORS DU RETOUR

BIBLIOTHEQUES DE LA VILLE DE PARIS



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What Is GMC?

Generic Modality Compression (GMC) is a new system of studying harmony that allows guitarists to discover fresh and often unusual chord voicings for accompaniment in a group setting or for solo guitar playing. It is based on *unique* and *simple* principles that, with study and practice, will broaden the guitarist's harmonic vocabulary, leading to heightened creative endeavors.

Our goal is to provide the guitarist with tools to develop new vocabulary for chordal harmony. GMC is a system that accomplishes this goal. Simply, when we remove the root (compression) from a 7-note scale/mode (generic modality), we are left with six notes. These six notes can be separated into two sets of three pitches. These three pitches are organized into five families.

These families are:

Triad

7th no 5

7th no 3

Sus4

Cluster

These five families are combined together into "pairings."

These pairings are:

Triad/Triad

Triad/7th no 5

Triad/7th no 3

Sus4/Sus4

Sus4/7th no 5

Sus4/7th no 3

Cluster/Cluster

Cluster/7th no 5

Cluster/7th no 3

7th no 5/7th no 3

This chart shows these pairs can be combined to complete the scale: in this case, C major. Each row is a different chord pair, ordered from simplest to most complex. Under each chord is an example in C major.

Triads		3-Part Fourths		3-Part Clusters		7th no 3rd	7th no 5th
II D-	III E-						
V G							IV7(no 5) FMaj7(no 5)
VII B°						VI7(no 3) A-7(no 3)	
	II D-sus4	VII B°sus4					
	VI A-sus4						V7(no 5) G7(no 5)
	III E-sus4					V7(no 3) G7(no 3)	
			432 FED	765 BAG			
			543 GFE				VII7(no 5) Bb-7b5(no 5)
			654 AGF			III7(no 3) E-7(no 3)	
						VII7(no 3) B-7b5(no 3)	III7(no 5) E-7(no 5)

A NOTE ABOUT CHORD SYMBOLS

Chord symbols were designed to reference traditional jazz triadic harmony. Some of these harmonies, such as quartal structures and clusters, don't conform exactly to traditional chord symbols. For example, -sus4 would seem self-contradictory in a traditional system, both specifying the flat 3 (-) while also indicating that the 4 is substituted for any 3. Refer to the chart above, if you have any questions about how to interpret these nontraditional chord symbols.

When the guitarist creatively combines these chordal pairings with a bass player or bass note playing the root of the chord, the *entire* scale can be heard. This can lead to rich, detailed chordal accompaniment, which you can hear at work in track 1, "GMC Example Piece."

Observe the step-by-step process of putting GMC into practice:



TRACK 1

Step 1. Choose a scale/mode.

Step 2. "Compress" it, omitting the root, so that you have six notes to work with.

Step 3. Organize the compressed mode into two groups of three notes.

Step 4. Create your part using these two groups.

The following exercises and etudes present pitches, organized with this principle, based on a common jazz chord progression. Use your own rhythms to develop comping parts and solos, and practice them along with the recording.

CHAPTER 1

Reference Pages

GMC VOICINGS IN C IONIAN

The following charts show C Ionian in close and open voicings for all ten GMC pairings. Write out similar charts for yourself for all of the modes of the major, melodic minor, harmonic minor, and harmonic major scales. This process will give you the tools needed to create your own etudes over your tune of choice.

Close GMC Voicings

Triad/Triad

①

Triad/7th no 5

②

Triad/7th no 3

③

Sus4/Sus4

④

Sus4/7th no 5

⑤

Sus4/7th no 3

⑥

Cluster/Cluster

⑦

Cluster/7th no 5

⑧

Cluster/7th no 3

⑨

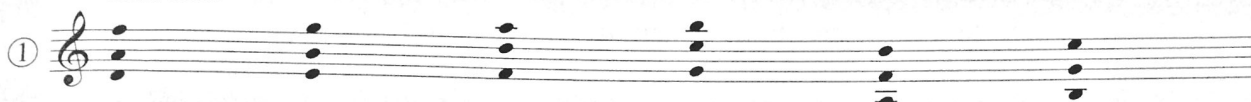
7th no 5/7th no 3

⑩

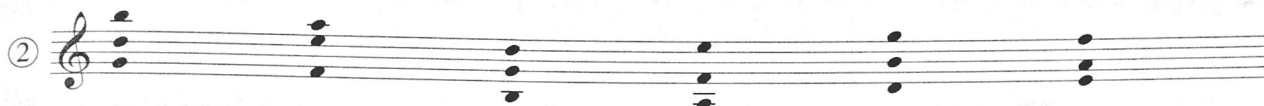
(1) 4 par gpe de 3 cordes en partant de E puis A et en montant
(2) 2 par gpe de 3 cordes en combinant par chacune des 3 parties sur la corde de E

Open GMC Voicings in C Ionian

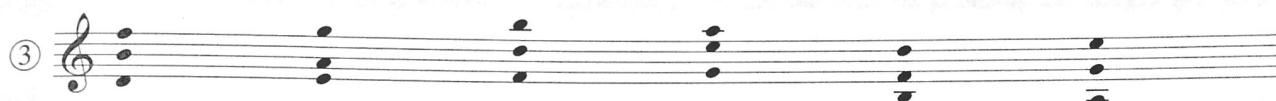
Triad/Triad



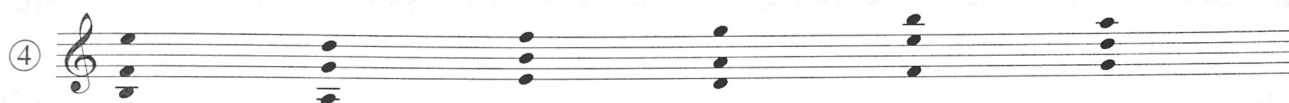
Triad/7th no 5



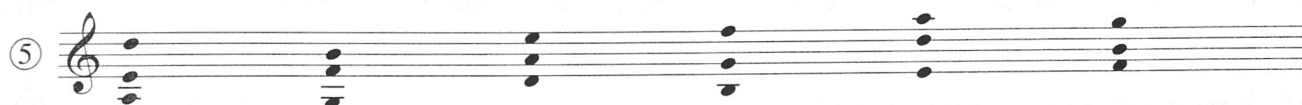
Triad/7th no 3



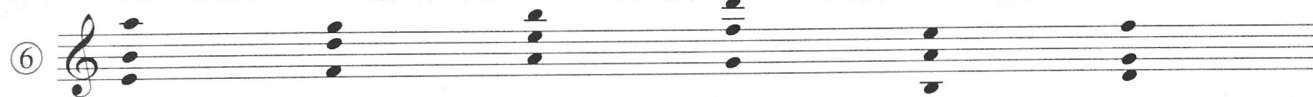
Sus4/Sus4



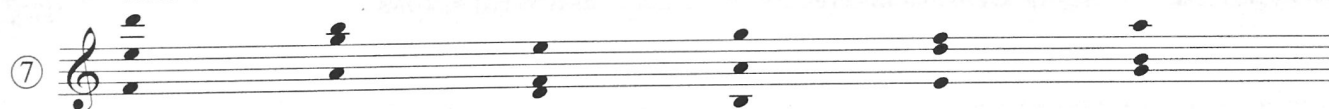
Sus4/7th no 5



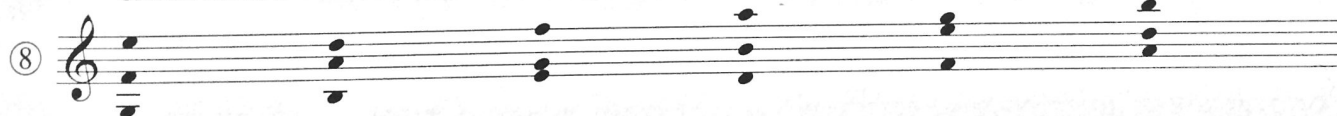
Sus4/7th no 3



Cluster/Cluster



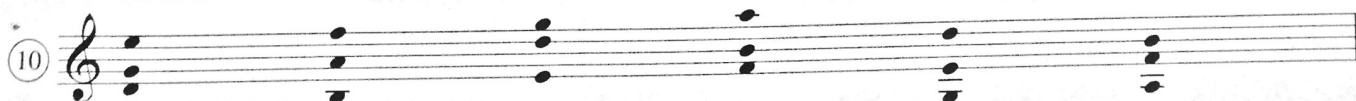
Cluster/7th no 5



Cluster/7th no 3



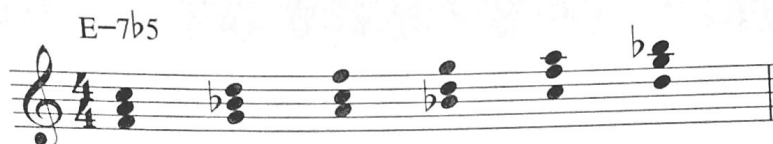
7th no 5/7th no 3



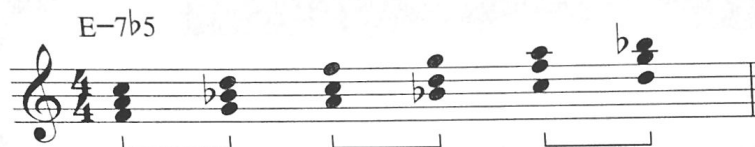
GMC Voicings in the Standard Tune

The reference pages in this section present all the possible chord combinations for the chords of a common jazz progression: first ten variations in close voicings and then ten variations in open voicings. For each chord symbol, there are six chords, paired into three groups of two. Each pair represents all the pitches in the compressed mode. You could imagine them bracketed together to comprise the whole scale; we left out the brackets to avoid clutter on the page.

Given



Complementary Pairs



Writing out the chords like this reveals your options for creating harmony parts. Refer back to these charts as you practice the etudes in the later chapters. Similarly, write out the chords and pairings to whatever tune you are working on, to help reveal its harmonic possibilities.